

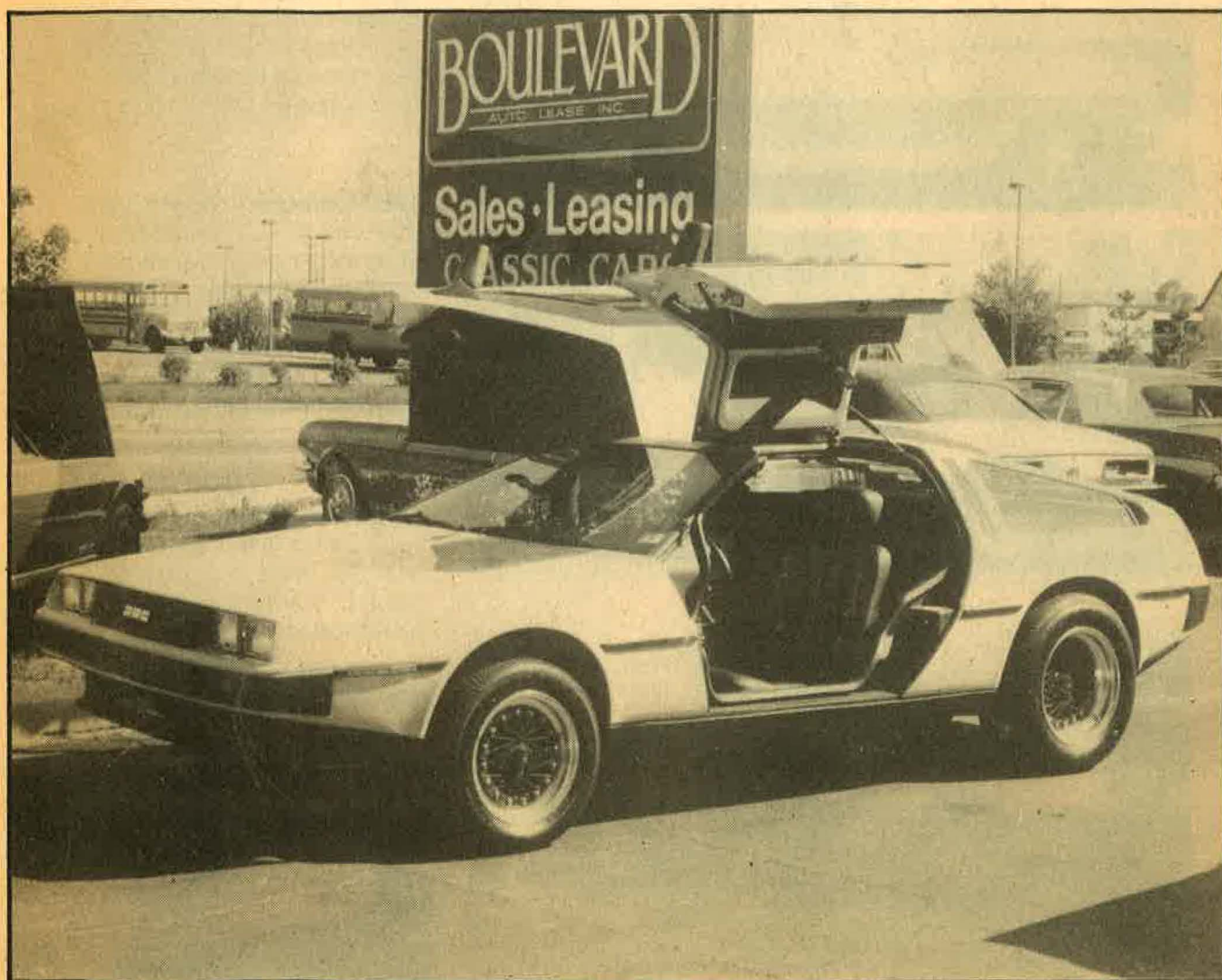
Rallye

The Specialty Automobile Monthly

NOVEMBER 1982

Fifty Cents

The DeLorean



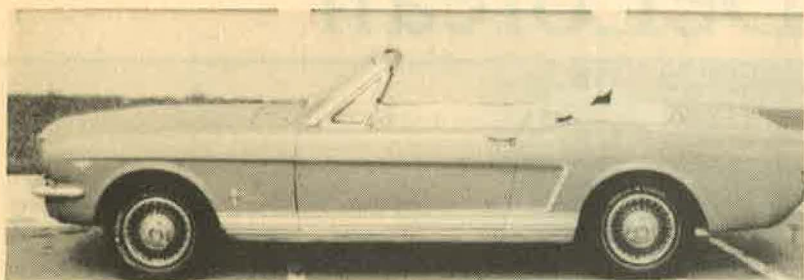
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Dear Reader:

When I decided to publish RALLYE last summer, I had two ideas in mind: I wanted to write about specialty cars, and I wanted to write about cars in Colorado. Although it's a small start, this first issue of RALLYE has some of the ingredients one can expect to see in coming issues. John DeLorean's arrest on cocaine charges and the on-going debate on whether or not his car would become a collectable made a timely article for this issue. Overviews of such newsworthy events concerning specialty cars will be a regular part of RALLYE.

Feature articles on interesting Colorado cars and their owners (and there are a lot of them out there), test drives of specialty cars, and reports on all kinds of fine cars will be included monthly in RALLYE. The Colorado Car Clubs department will list a calendar of events concerning the clubs, and the Wheels classified department will serve as a market place for specialty cars and car items.

We at RALLYE welcome requests about what you would like to see in RALLYE in the coming months, and I urge you to write us with your comments and suggestions. Thank you very much.

Sincerely,

David Bingham

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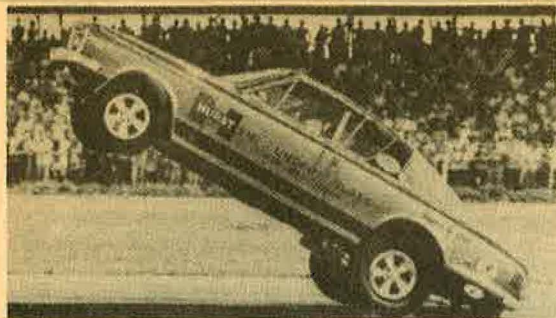
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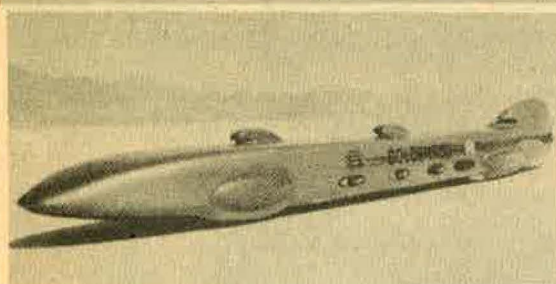
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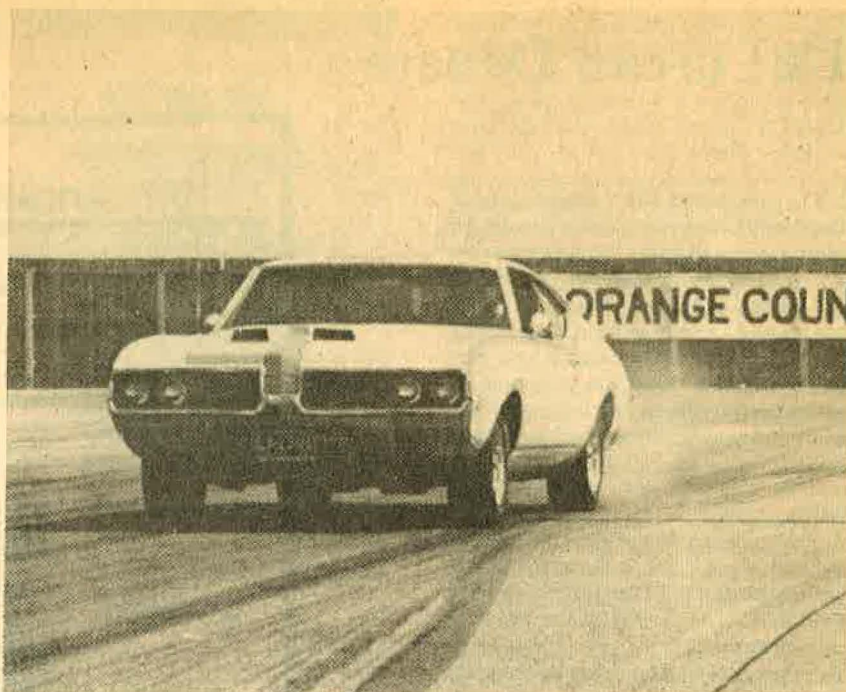
and Parnelli's Number 98.



This year it's the Hairy Oldsmobile!

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The Cars That Hurst Built

By Chris Wolfe

Over the years there have been several people or companies who picked out a certain model car, made some changes here and there, and created instant classics. Shelby did it with the Cobra, the GT 350 Mustang and the Sunbeam Tiger. Colin Chapman did it with the Lotus. John Fitch with the Fitch Sprint Corvair. Ferrari started that way. These people chose to modify the product from one company, rather than several cars from several companies. In the past 15 years, one company built FIVE different cars for FOUR different companies in the SAME year and is still building cars for one of them. To understand how these cars came to be, a glimpse into the origins of the parent company is in order.

Hurst Performance Products was started in George Hurst's garage in Glenside, Pennsylvania. He built floor shift conversions and motor mounts for the pioneer drag racers and anyone else who wanted them. Don Garlits worked on the first Swamp Rat dragster in Hurst's garage. By the mid sixties George Hurst had turned his business into a multi-million dollar empire.

In 1965 the first of the Hurst "rolling laboratories" made its debut at drag-strips across the country. The "Hurst Hemi Under Glass" was a 1965 Plymouth Bara-

cuda fastback with a blown nitro-burning 426 Hemi that lived where the back seat used to be, under the big back window that was a styling feature of the early 'cudas. It was an exhibition car, which roared down the track on back wheels only, front bumpers heaven bound, to the delight of the spectators. The car was gold and black and sported not only a Hurst shifter, but Hurst mag wheels as well. Hurst also made parts for the Goldenrod, the four-engined Land Speed Record car, Parnelli Jones' Indy car, and about every 16-year-old kid's 55-57 Anything. For 1966 Hurst built the "Hurst Hairy Oldsmobile." This was a 1966 Olds 442 with not ONE but TWO Olds 425 engines and transmissions out of the new Toronado, set up to run on Nitro fuel through the big GMC 671 blowers. One was mounted in the stock location, the other in the trunk/rear seat area of the car. The car was an impressive sight when starting off. The two 425's would spin all four tires so fast that when the car left the starting line it was shrouded in burning rubber.

The first car that bore the Hurst logo was the 1968 Hurst/Olds. The base car was a 1968 442, which was an excellent car in its own right. What Hurst did was replace the stock 325 h.p. 400 inch engine with the 380 h.p. engine found in the

Police Interceptor and the big Oldsmobiles. In 1968 a rule at GM forbid Olds to put an engine like the 380 h.p. 455 in the 442. The reason was that the 455, with lower than ten pounds per horsepower, was in the "race car" category according to GM. GM was geared up to produce 8.2 million overkill versions of what they thought the public wanted, while Hurst used guerilla hit-and-run tactics with their cars, which only numbered 700. There was a normal version of the 380 h.p. engine, plus one slightly detuned for those cars with air conditioning. The transmission, GM's Turbo Hydro 400, was modified to shift freely at the peak power range, which was 4900-5000 rpm. A Hurst Dual Gate shifter was installed, replacing the stock GM unit. The suspension had heavier springs front and rear and a bigger rear sway bar. The stock disc brakes were used with the new rallye wheels and Goodyear's excellent F60-15's. All the cars were very well optioned, almost all had air conditioning standard. They were painted a tasteful black and silver with small innocent looking badges on the front fenders and deck lid reading Hurst/Olds. The car looked little different than a stock 442 and surprised more than a few people in their performance aspects.

continued

DeLorean Debate

The Associated Press quoted John Z. DeLorean's lawyer as saying that he was "doing very well under the circumstances" after his arrest for conspiring to distribute \$24 million in cocaine. Maybe DeLorean has found humor in some of the jokes that have cropped up lately. One joke reports that DeLorean Motor Co. is coming out with a special edition DeLorean that is all white and comes with optional hand-cuffs. Another says that DeLorean has stopped making cars and will now be making license plates.

The un-funny fact of the matter is that the DeLorean plant in Northern Ireland has closed and is in the process of being liquidated. The closing of the plant has caused debate among the experts about the labeling of the DeLorean as a collector car. With 5,000 cars already sold in the United States, the DeLorean may be too popular to ever reach the collector stage. Numbers aren't the only reason many feel speculation in the DeLorean would be unwise. The collectors have complained about the stainless-steel body and gull-winged doors being gimmicks and the less than grade A engineering.

The stainless steel body of the car has magnetized some speculators though, and John Gunnell of OLD CARS WEEKLY feels that the DeLorean has a good shot at becoming a collectable but agrees that the price will not rise too quickly. With an expected 4,000 still around by 1992, one can understand that. The real collectable is the gold-plated DeLorean. John Z. only made two of them.

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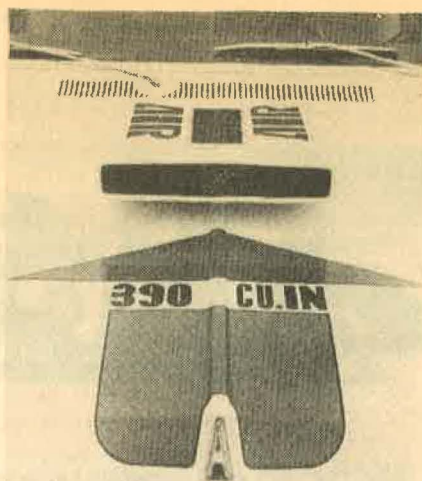
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The 1968 version was a good car and successful, but Hurst decided that it still needed something to make it stand out. The silver and black paint was replaced by White with Frost Gold Candy accents, with hand pinstriping highlighting the accents. The deck lid got a functional rear spoiler. The hood received a unique looking hood scoop that was better than the Olds under bumper air induction system on the W-30 442, which was among the best in the industry. Otherwise, the cars were the same as the 1968's. The air conditioned engine was now standard, but you still could order the other engine if you wanted. The cars were popular thanks to the visual effects. They stopped traffic wherever they went — everyone wanted one. Hurst built 700 in 1969. If you had a friend in an Olds dealership, he might be able to get one for you. It was still faster than the W-30 442 and yet it had a distinct appeal. For those into having the only one on the block, the H/O did very well. How many 442's were there that had a personalized dash plaque and your private serial number on the dash?

While Hurst was busy they turned the magic wrench to AMC. In 1968 AMC had introduced the Javelin, and its short wheel-base sister, the AMX. These cars were sporty and competed in all levels of racing with good success. But AMC still didn't have anything to compete with Muscle Cars like the Judge or Plymouth's Road Runner. The AMX and Javelin had an excellent 315 h.p. 390 engine with a Borg-Warner four speed and a Dana posi rear end. The 390 was basically the same as the one in the Ambassador sedan. AMC, aside from the Javelin and AMX's and Ambassadors, only had the American. The American was a boxy, pretty little compact that the housekeeper drove to the grocery. There was a sporty American, the Rouge two door hardtop. It came with a six in it normally, but could be had with 343 V-8.

So what AMC and Hurst did was take the AMX's 390 drivetrain, and drop it in the Rouge hardtop and created the AMC/Hurst SC/Rambler. Car and Driver's testers had this to say: "That is the thing that most offends us; you just can't take your Clark Kent model into George Hurst's phone booth and walk out with a Super Car. It's not supposed to be that easy." But that is what they did. The results were a turn key ready-to-race car that would turn the quarter mile in 14.3 seconds, for 3000 dollars. It was AMC's answer to the Roadrunner and the rest of the Muscle Cars. If the paint scheme of the 69 H/O was gaudy in comparison to the 68 version, then the SC/Rambler was pure overkill. The body was white with a wide red stripe the entire length of the car. Then a blue stripe across the hood, roof, and trunk lid. The hood scoop was really strange looking, but worked as well as the



H/O's. Here was Grandma's Rogue with a monster motor and a patriotic paint job. AMC planned to sell only 500, but the response was so overwhelming they upped it to 1500. The paint was made bit more subtle after the first 1000. But the SC/Rambler did what AMC wanted it to do; give AMC more of a performance image, and give guys in Road Runners something to think about.

For 1970 Olds had gotten the 455 standard in the 442 and the W-30 was quicker now. They had also had a new body, which was light years ahead of the 69's. Hurst borrowed some parts from the Toronado GT engine, the W-34, and some bits from the W-30, the FE2 rallye suspension, the new Olds ram air hood system, which was much better than the scoop that Hurst had developed. All this Hurst put on the new Cutlass SX notchback hardtop. The cars were incredibly good looking in the traditional white and gold. Black was also available this year, as was a convertible model. The hardtops now had an optional electric sunroof along with all the other options that the cars had. These were the ultimate in one-ups-manship. They would still outrun the W30's and yet had the flash that made them stand apart.

Pontiac had been watching the Hurst/Olds cars and the SC/Ramblers and decided that they needed one. The New York Auto Show in 1970 saw the second Hurst car of the year: the Hurst SSJ Grand Prix. Hurst borrowed the name from the two Duesenbergs built for Gary Cooper and Clark Gable, since Pontiac called the Grand Prix the Model J, and the SJ was the top of the line. The car had a padded landau half roof, with an electric sunroof like the one in the H/O. The white and gold paint was there, with special Gold colored Rallye II wheels and the normal Hurst features, including special Hurst SSJ emblems. The car was good looking and Pontiac sold all 700 of them. "Hurstification" as Motor Trend said, turned a good car into a fantastic car.

Back at AMC, the boys were pleased with the way the SC/Rambler had done so

they had Hurst make two cars for them this year. The first didn't have Hurst I.D. tags, the second one did. The first car was the Rebel Machine. It was the full size Rebel body, with a 340 h.p. 390 under the hood, up 15 h.p. from the SC/Rambler. The valve train, heads, intake manifold and carburetion was all special for the Machine. The car came with either the T-10 four speed, or Chrysler's 727 Torque-Flite Automatic. The Machine had a special hood scoop that was very nice looking, which housed the tachometer as well. AMC didn't stop there. The suspension had been reworked so it would handle better. The first thousand of two thousand cars were red, white, and blue, much more tasteful than the SC/Rambler, but still overdone. The rest you could get in ANY AMC color.

While the sales folks did the put on of all the GM, Chrysler and Ford Muscle Cars with the flashy paint jobs, and the Muscle Car buyers laughed at it at first, they found out AMC meant it with this. Like the SC/Rambler before it, the Rebel Machine was a genuine low buck high visibility toy that could haul four people and their luggage comfortably across country faster than one would expect. A poor man's racer-cum-road car. Although Hurst told AMC how to build it, the car didn't have a Hurst badge on it but it was evident it was a Hurst product by the paint and scoop, which smacked of the SC/Rambler.

The second car Hurst built for AMC was, of all things, a Jeepster. Hurst took a box-stock white Commando Jeepster with the V-6 engine, added F60-15 Goodyears to the wheels, a Hurst shifter on the four speed or a Dual Gate shifter for the automatic, and finally a Hurst emblem to come up with the Hurst Jeepster Commando. They admitted it was put-on of sorts, but again, through the "Hurstification" process, an ordinary Jeepster was now second banana car to the Jeeps with the Hurst emblems on it.

Hurst's fifth car in 1970 was the Chrysler 300 Hurst (or H) — a "revival" of the legendary letter series 300, or so Hurst said. Most of the 300 purists said the car was a crude imitation, or worse. What it really was was the new 300 body with the de rigueur white and gold paint scheme. The small hood scoop forced air into the interior, not the engine. The spoiler built into the back deck was useless but looked real racy. The car had Chrysler's 375 h.p. 440 TNT Magnum engine with a Hemi TorqueFlite Automatic transmission hooking up to a Dana 60 rearend. The car had special Rallye wheels with the mandatory Goodyear G60-15's supporting the modified heavy duty suspension. It had heavier springs, and the huge disc brakes and leather interior from the Imperial. The purists despised them with a passion, but they were very fast, and sold well. They made one convertible and 2000 hardtops.

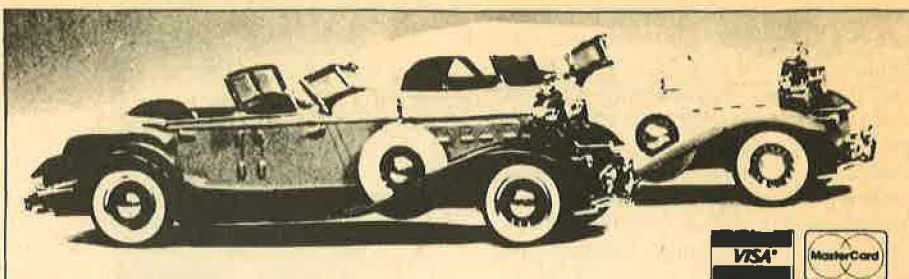
In 1971 Hurst was making shifters and modifying Cutlasses. They were relatively unchanged from the 1970 cars, although the compression ratio had dropped a bit and the W30 442 was just as fast now. The detailing and quality was still befitting of the car's price range. The convertibles were more popular than the good looking hardtops, and Hurst, through the local Olds dealership, sold every one he built. In 1972 the compression ratio dropped some more, the grilles changed again along with the taillight design, but that was it. That was also the year that a White and Gold Hurst/Olds convertible, with Hurst's Miss Golden Shifter, the lovely Linda Vaughn, led 33 Indy cars around the Brickyard. It was the only low production modified Indy pace car that the public could readily buy.

In 1973 Linda Vaughn was married, and the government and insurance companies, with the help of OPEC, helped to start doing in muscle cars. Olds had a new body again, but there were the familiar black or white cars with the gold accents, the half vinyl roofs and all the other Hurst trademarks. The hood now had a series of slots in the center of it that served as the ram air system. The bucket seats were now in a super slick black or white vinyl, and also swiveled for easy access to the back seat and for getting in and out of the car. Although the horsepower for the 73-75 cars were down, they were still quicker than the rest of the competition, which was reduced to a haggard group of decaled has beens.

In 1975, the cars got the formal roofline again, with the new Hurst Hatch T roofs. These were a spin off of the roof in the Corvette. All of these were replaced by normal hatches because the Hurst units leaked so badly. The interior now had a choice of velour (black) and though not as powerful as it was once, a 455 Rocket still lived under the big hood.

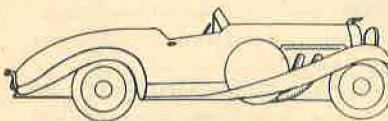
In 1976 the 455 was no more and the Hurst Olds wasn't the same. They still were distinctive, but the 350 just didn't cut it like the 455 did. In 1980 the 350 was replaced by the 307 and with this engine the Hurst Olds stills the hearts of the younger set. Instead of a Dual Gate shifter, it has "lightning rods." One controls the normal shift, the second Low to Second, and the third Second to Drive. A new improved Hurst Hatch lives in the roof and Motor Trend says they are still faster than the competition is. And isn't that what these were about?

Any of the Hurst built cars would be a ball to drive, including the new ones. If I couldn't have a Pace Car or a 75 black hatch roof car, I would settle for the SC/Rambler, funky paint and all. You couldn't lose it in a parking lot. Like all good things, there are fake Hurst cars around (particularly the SC/Rambler) so be careful if you want to find one. And all along you thought that Hurst just built shifters.



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The Smithsonian or the Scrap Heap?

How to tell a classic car from a bad joke.

By Joseph Troise

People have always been curious about older cars, but only since the early 1970's has the general public gone so completely hog wild over the ideal of the "Classic Car."

Along with this almost unbounded enthusiasm to "invest in a classic," there came a kind of carnival atmosphere, with all the bad connotations that a three-ring circus filled with old cars can conjure up. The situation was somewhat shifty and very unprofessional.

The root of the problem was, of course, that not too many people knew what they were talking about. The Edsel was going to be one of the most valuable old cars of all time, they used to say, and the Cadillac Eldorado would be the last American convertible ever produced. Such has hardly been the case, and many people who looked to make their fortunes in the collectible car market were sorely disappointed.

The late 1970's and early 80's have brought some very constructive changes, both in educating the general public and in bringing some respectability to the art of marketing collectible cars.

Most notably, the Classic Car Club of America has attempted to bring some meaning to the word "classic." Through laborious research and the application of a rational system of judging an automobile's merits, a list of particular cars no newer than the year 1948 has been compiled and given the label "Classic Automobile." Needless to say, this Hall of Fame is very exclusive, as it should be for it to mean anything. The Milestone Car Society has attempted a similar enterprise with post World War II autos that show promise as future classics, labeling all worthy cars as "milestones," usually for some stylistic or engineering achievement above and beyond

the common automobile.

Another development that has greatly aided the collectible car market is the publication of a number of very competent pricing guides, which assist appraisers, auctioneers and also the general public in determining the approximate worth of any car deemed even remotely collectible. While these guides can never be an absolute and foolproof system of evaluating the worth of an old car, they do attempt to base their figures on comprehensive market results from all over the country, and they can, as a consequence, offer some *proof* for their opinions. This is a great deal more than many private sellers and even dealers have been able to do.

Of course, all this assistance still doesn't make it easy to determine the value of the "collectible" automobile, whether it be a Classic, a Milestone, an old "Plain Jane" or even some more modern curiosity. Supply and demand, sudden unpredictable trends in the public's interest, and even the health of the national economy can all change the pricing picture far faster than a pricing guide or an appraiser can react to a new market. Yet, all things considered, the vast majority of collectible cars can be assigned a fair market value that is grounded in reality.

Undoubtedly the biggest pitfall that both buyers and sellers of collectible cars fall into is a complete disregard for the Golden Rule of Automotive Value — in a word, **CONDITION!**

Just as an experienced real estate agent would tell you that the key to a property's value lies in its location, so to the professional appraiser, auctioneer or dealer knows that an automobile's condition will determine, more than anything else, the true value of the car. A rusted, incomplete 1964 Mustang convertible is worth practi-

cally nothing — a few hundred dollars at most — and yet the exact same car in pristine condition might bring \$8,000 or more. Interestingly enough, if that same rusted hulk were a 1930's era Packard convertible, it might still be worth \$8,000. And in pristine condition? Would you believe \$150,000 or more?

This might be a good time to mention a bit more about how a car's condition is judged. Many appraisers and auctioneers used a Rating System that runs from Classes One through Six. Here's a more detailed description:

CLASS ONE: SUPERB. Appearing as a brand new car, either original or professionally restored to exacting standards. No visible defects whatsoever, either mechanically or cosmetically. A flawless car.

CLASS TWO: EXCELLENT. A well-restored or well-kept original car showing only minimal wear. **STILL OF SHOW QUALITY.**

CLASS THREE: VERY GOOD. A completely serviceable and attractive automobile that shows some wear, but that has no major mechanical or cosmetic damage. A good amateur restoration might also qualify for this classification, as might a car that is partially restored but comes with all parts necessary for a good restoration.

CLASS FOUR: GOOD. A running and driveable automobile that needs only minor work to be functional, or a deteriorated restoration, or a poor amateur restoration. This class of car might need to be totally restored, but is still usable as it is, and is complete.

CLASS FIVE: RESTORABLE: A car needing complete restoration; not running, but also not stripped or incomplete, or badly damaged by rust.

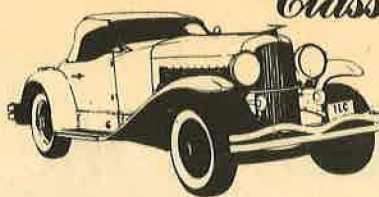
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CLASS SIX: PARTS CAR. A car not worth saving, but with some value as a source of parts for better cars of its kind.

While attempting to judge the condition and value of collectible cars can be a very challenging process, easily the most interesting subject for old car enthusiasts is to speculate on which cars will be the "classics" of the future, or at least which automobiles will appreciate the most in value over the next ten years. While some cars, like the first Thunderbirds and Corvettes, never really lost their value ("instant classics," as the automotive historians now call them), there were quite a few cars that slowly but surely turned into valuable investments. Mustangs and Camaros come to mind (In 1970, one could have bought an early Mustang convertible for about 1/5 of today's value!), as do some English sports cars and just about any American convertible of the 50's and 60's. But what about the less conspicuous cars around now? Will any of them become historically significant and/or stylistically desirable to collectors of the future?

Certainly, there are sleepers out there, and here are but a few examples: the 1965-69 Corvairs are easily among the best looking American compacts ever produced, yet their price is still extremely reasonable. And let's not forget that they are air-cooled, rear-engined 6 cylinder cars. Another likely candidate is the lowly VW bug. Could it be the Model T of the future for automobile collectors? The Studebaker Hawk series is still reasonably priced, as are early Toronados and Cougars. Muscle cars of the 1960's are starting to bring respectable prices throughout the country, and will probably always be a good investment as the American V-8 engine disappears into history. Moving toward the newer cars, the early Datsun 240Z's and Mazda RX-7's are undoubtedly future milestone automobiles.

No matter what the future holds for the collectible car hobby, it seems unlikely that old cars will be worth a fortune solely on the basis of age. The general public has gotten a lot more sophisticated in the last ten years, and while someone will still fall for the old line and pay a premium price for a "classic" 1950 Chevy four door sedan, the majority of buyers, sellers and dealers won't. They have come to realize that the term "classic" represents not only the ability of a particular car to survive the ravages of time, but also a car's character, — and that character is very much a part of the intentions of the manufacturer who created the car. Market considerations aside, the automobiles that will earn the greatest admiration and value in the future will be the ones that were something special on the day there were first made. A classic really couldn't be anything else.



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Classic Car Oil System is the first and only system designed to clean up the lubrication in antique and classic cars that were produced before the advent of high-detergent and multi-grade engine oils. The system consists of four easy stages of improved lubrication and detergency with no danger from accelerated clean-out and engine damage.

No other non-detergent motor oil available today for older engines can provide adequate lubrication to your irreplaceable engine. The low grade non-detergent oils that are currently available suffer from all of these lubrication deficiencies:

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2. No rust and corrosion protection
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4. Bad oxidation characteristics
5. No cleansing ability
6. Poor film strength

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Colorado Car CLUBS

The annual Old Car Council Auto Classic will take place on November 19th, 20th and 21st at Currigan Hall in Denver, and Old Car Council President and Co-Chairman of the show Warren Longwell expects to sell up to twice as many tickets for the event as last year. Included in the show will be displays of up to five cars from forty clubs — from Model A to Rolls Royce.

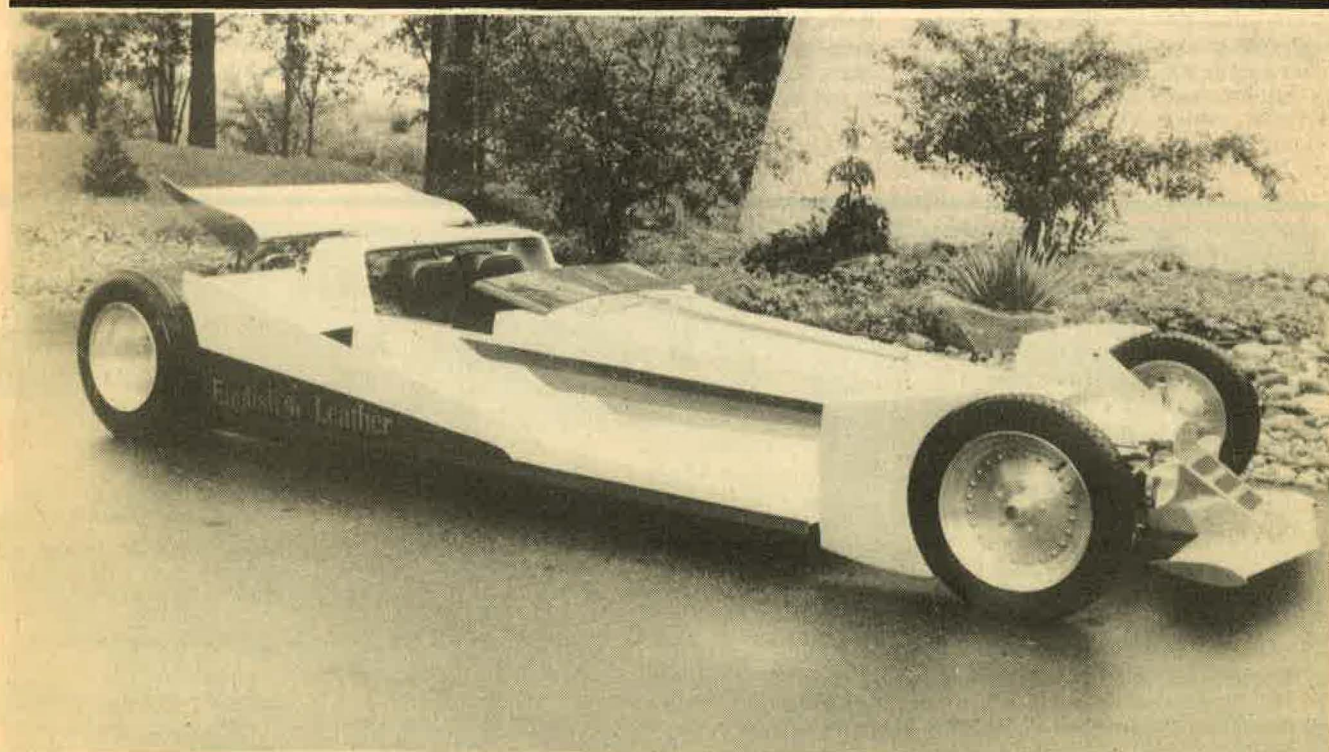
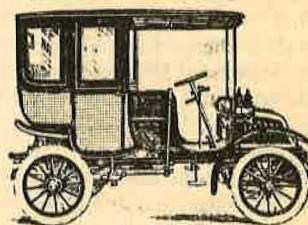
Longwell expects to attract many potential car club members to the Classic and is planning a special Street Rod display. Tickets for the Classic will cost \$5.00 and will be available at Currigan Hall the day of the show.

One newcomer to the Classic will be the one-year-old Impala Club. The club began with 26 members and has grown impressively to 75 members. The club has met about four times for "runs" to Estes Park and other mountain sites and have taken part in other auto shows including last year's Tri-

state show, where they picked up many new members. Anyone owning a 1958-1964 full-size Chevrolet can join the club, according to club President Dennis Efting. He can be written to at 11291 W. Arizona Ave., Lakewood 80226, or phoned at (303) 986-5978.

The 19th annual International World of Wheels Car Show will take place November 25, 26, 27 and 28th at Currigan Hall. The show is sponsored by the International Show Car Association, which sanctions over 200 of these custom shows a year. There will be some interesting creations at the show, including "Pinocchio," a twin-engined, three-foot piece extended hot rod, English Leather Turbo T, a 100 mpg. car with a turbo-charged VW Rabbit diesel engine, and Blade Runner Spinner, a modernistic police car with pistol grip steering and radar-screen dash that appeared in the movie Blade Runner. Anyone

interested in displaying a car at the show can write for qualification details to the ISCA at 32365 Mally Drive, Madison Heights, MI 48071.



ENGLISH LEATHER TURBO-T

A Look at the Specialty Dealerships

By David Bingham

Specialty Automobile dealerships are nothing new to Colorado, but in the past three years sales of special interest cars have soared, despite a poor economy, and the dealers have flourished. One of the biggest factors in the growth of the specialty car market is the "sticker shock" that goes along with a visit to a new car dealership these days. Many new cars also depreciate \$1,000 to \$2,000 after a year, while there are quite a few older cars that gaining that much or more in value every year.

RALLYE visited the larger specialty dealerships in the state to examine the cars they sold and talk to the owners and managers to find out which cars are hot and which are not.

Boulevard Classic Cars 2163 28th St. Boulder

With the high price of gas not many people would give up selling small, super-high mileage cars to sell bigger cars with lower mpg ratings, but Jack Wickwire did. In June Wickwire sold his high-volume

Datsun dealership and in August opened a specialty sales and leasing dealership because he wanted to capitalize on the growing importance of the auto as an investment and because he likes cars with personality.

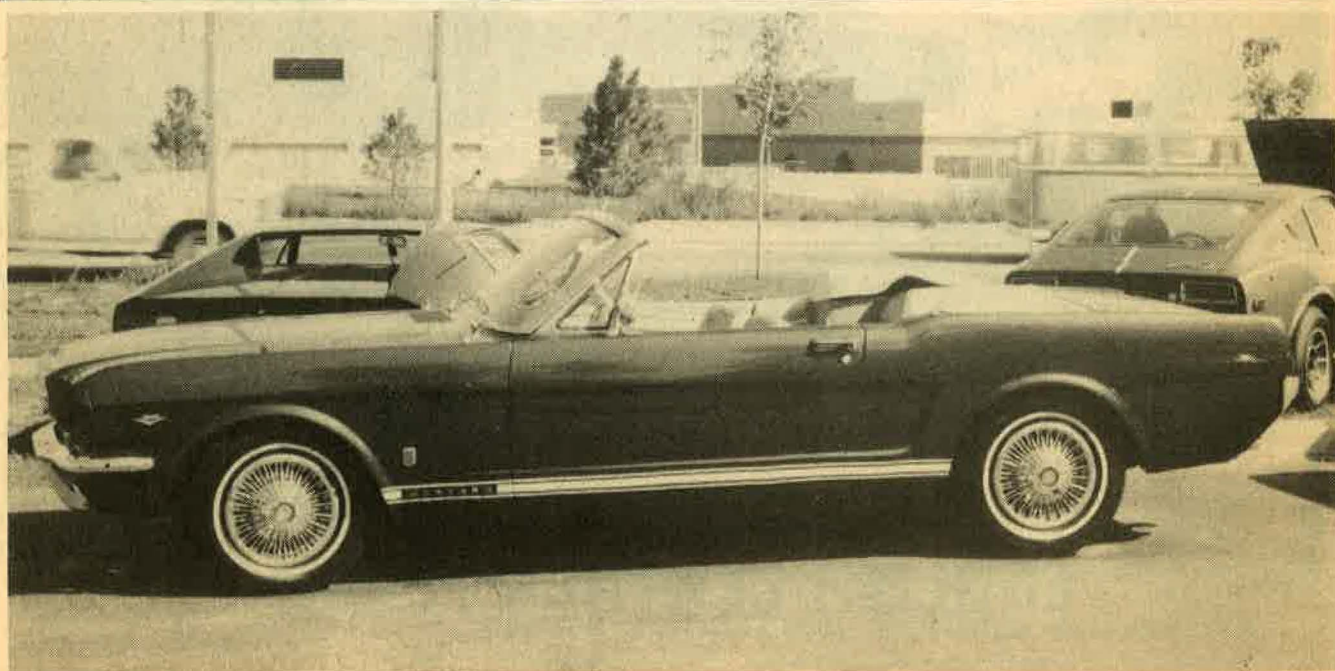
Although spotless DeLoreans are strategically placed on his lot with their gull-winged doors opened to attract attention, Wickwire's biggest sellers are the American Favorites, especially Fords and Chevrolets. The \$25,000 DeLoreans and \$20,000 Panteras are sharp and attract the curious, but Mustang convertibles are the best sellers because they are affordable, according to Wickwire. The nicest Mustang on the lot was a green 1966 convertible GT that had had a ground-up restoration job and cost \$10,000. Another Mustang GT was selling for \$8,700 and a nice 1964½ Mustang was selling for only \$5,200. Wickwire tries to stay away from cars that are not "classic" in design but prefers to sell clean medium-priced autos rather than the high-ticket Rolls, Mercedes and Porsche. To get and keep the cars he sells looking and running nicely Wickwire employs a full-time detailer and mechanic.

Royal Carriage Works at My Garage 455 Broadway, Denver

My Garage is a bit different than most of the other specialty car dealerships because they are authorized to sell and service their cars — Rolls-Royce, Maserati and Alpha Romeo. Most of the cars for sale are new and may not fit into the "specialty" category yet, but they surely will with time.

There is a relaxed atmosphere in the long Broadway showroom that belies the hands-off image of exclusivity one senses with Rolls-Royce. Salesman Michael Greiner will stress to you the quality and detail that have gone into the 1982 Silver Spirit — the 6.75 litre engine with aluminum alloy cylinder heads and a crankshaft machined to a tolerance of one-ten-thousandth of an inch. The 250 square feet of flawless Conolly leather and a suspension system that actually compensates for loss of weight due to gasoline usage. All this and more for only \$111,000.

For \$66,000 one can purchase the 288 horse-power Maserati Quattro Porte sedan that sits high while parked and crouches while cruising along at its top speed of 150



mph. The 5 litre, 4 cam engine is thirsty for gas to the tune of about 10 mpg, but according to Greiner most owners can't stop listening to the lovely tune of the engine and keep filling 'er up. The 4 Porte also comes with tilt and telescope steering, Campagnola wheels, and a soft kid leather interior.

The used Rolls Royces are less expensive than the new, "but not lesser automobiles," according to Greiner. One of the nicest Rolls available was a hand-built 1954 Park Ward Wraith for \$39,000. For someone looking for a "cute" Rolls, there was a 1954 Silver Dawn with suicide doors for only \$54,000.

The Alfa GTV6 and Spyder are the budget cars here at about \$17,800 and \$15,300 respectively, and Greiner says the GTV6 sounds "like a Ferrari Dino." The most reliable car on hand was a new 1980 Maserati Merak. According to Greiner no Merak has ever left a customer stranded. He should know. Royal Carriage Works is the only garage in the state that carries Maserati parts.

Colorado Classic Cars 2020 South Broadway, Denver

Owner Bill Market's bread and butter car is the Corvette. Markel has a large selection of 1955-1957 Chevrolets, and Thunderbirds can also be found here as well as Mustangs and Jaguar XKE's. Panteras are a surprising best seller. Markel sells a few Mercedes but they are not his favorite car, he says, because "everybody sells old Mercedes."

Harry's Specialty Cars 5155 South Broadway, Denver

Harry Lester sells mostly performance autos and four-wheel drive vehicles. Camaros are the big seller here followed by Chevelles and other muscle cars. Datsun Z cars and Porsches can also be found here but most customers are looking for street rods.

Classic Enterprises 595 Havana, Aurora

The large group of English cars for sale are not selling according to Sales Manager Don Elliot, but the Porsches sell well, and most are priced below \$12,000. Elliot warns that many Porsches sold at other speciality dealerships cost at least \$3,000-\$4,000 more than they're worth.

Ken Mausolf Classic Cars 4651 Broadway, Englewood

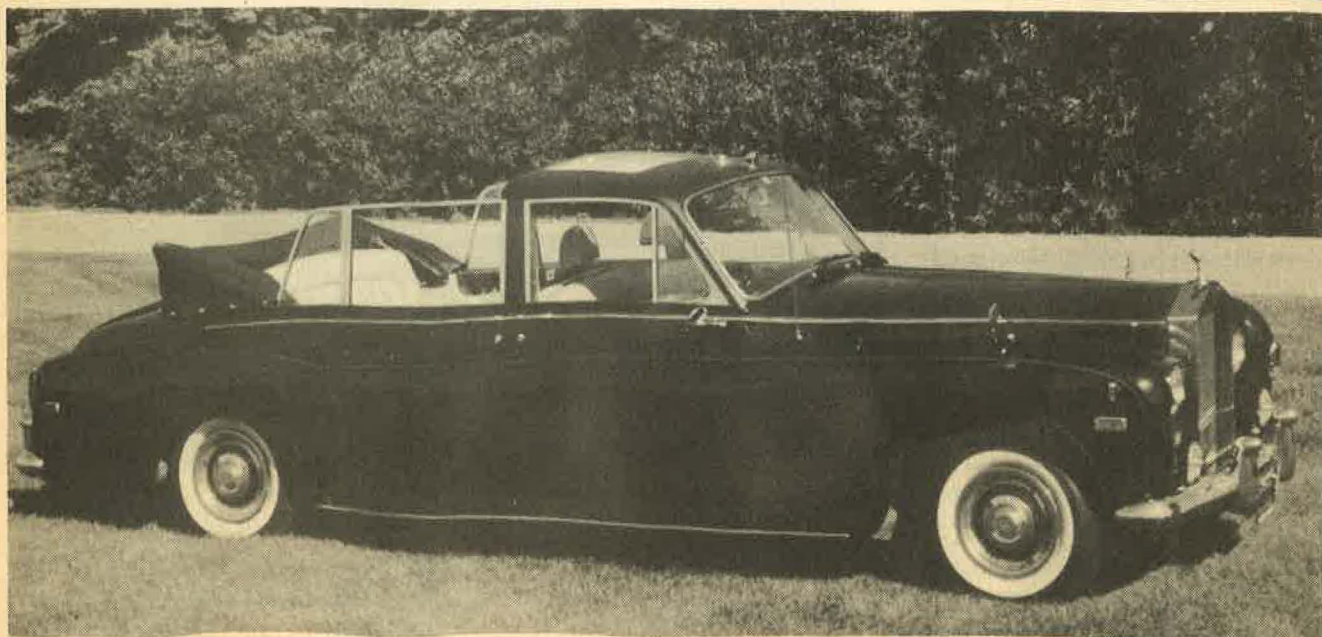
Ken Mausolf sells cars to those "who care enough to own the very best," and that usually means millionaires. Mausolf, an interior decorator by trade, bought a 1936 Phantom III Rolls-Royce in 1971 and has kept buying Rolls and Bentley since. Mausolf and his wife Eileen now have one of the world's largest collections of Rolls-Royce and Bentleys including a 1970 Phantom VI State Landaulette used by Queen Elizabeth on a tour of Australia that is for sale for \$250,000. Silver Wraith's Silver Cloud's, and Silver Shadow's, including a one-of-a-kind Pickup Estate wagon, can be found alongside less expensive collector cars such as an Avanti and a

Cadillac Limousine. Mausolf also runs a Rolls-Royce rental service that provides a chauffeur-driven Rolls for \$120 for the first hour and \$60 each additional hour.

Motoring Pleasure 1319 South Havan, Aurora

The people at Motoring Pleasure take pride in their large showroom, which houses up to fifteen autos at a time. Salesman Dave Keefe describes the atmosphere of the showroom as being "like a mid-eastern bazaar" on Saturdays because of the number of people checking out the fine speciality cars for sale. Porsche and Mercedes are the biggest sellers and most command high price tags. A white 1961 190sl convertible that sold for \$6,300 new now costs \$15,000. The 230 Mercedes coupe sells for \$18,000 and a 1965 Porsche that sold for \$5,500 now fetches about \$20,000. One of the nicest cars at Motoring Pleasure was a spotless 1954 Mercedes Cabriolet convertible selling for \$54,000 that Keefe predicts will be worth \$100,000 in a few years. Also available was a Mazda RX7 Avatar convertible (one of forty-two made) that was selling for a mere \$37,000.

There were some very nice cars at the seven speciality dealerships that were visited, and although some cars were overpriced, most looked in excellent condition. In the coming months RALLYE will continue to report on places to buy speciality cars.



This 1970 Rolls-Royce Phantom can be had at Mausolf Classic Cars for \$25,000.



A Man Lays Down His Tools

By Joseph Troise

Taped to the inside of my toolbox is a picture I've kept ever since I was a little boy. It shows a blacksmith at work in a rustic wooden garage. Although his hammer is firmly gripped in one hand and a clamped horseshoe is in the other, his face, animated with a look of great surprise, is pointed in the direction of the open double doors of his workshop. There, in the street, one sees an awkward and conspicuously primitive automobile lurching past, clouds of smoke behind, terrified horses, chickens and townfolk in front. As a kid, I thought it very funny, I guess because it showed adults in great distress. It was a gentle way for a twelve year old to get used to seeing a little tarnish on his heroes.

This very same picture, now worn and soiled with greasy fingerprints, found its way from toybox to toolbox to satisfy an adult's appreciation of irony. Every Friday afternoon, as I would ritualistically clean each wrench, screwdriver, socket, and the countless other tools that I have accumulated over time, I, the modern blacksmith, would look at that picture and in my mind a voice would say: *Keep learning! Don't be left behind!*

This has been a difficult year. The temptation to quit repairing automobiles, even though it is my trade and I am very good at it, has been persistent. It is the gentle yet stubborn urge that many people feel at times, whether they be a butcher or the conductor of a symphony. It comes not by any means from a hatred of the work. Neither the mental fatigue of sorting out a hundred color-coded wires nor the physical protests of strained muscles could discourage the human being who enjoys a challenge; rather, the source is often not much more than a lurking suspicion that suggests one is not quite as good as before, or that one might *soon* be not as good. The evidence can be so intensely personal as to go unnoticed by others. It may be a subtle physical failing, such as a shaking of the hands or blinking of the eyes; it can also be a sluggishness of mind, a forgetfulness, a selective blindness of sorts, manifested in the inability or unwillingness to keep up with everything that is new to one's craft.

One would think that all this has to do with growing older, but very often the wall of doubt that many of us run into is a self-imposed obstacle that has little to do

with aging. Unlike the athlete, who has the benefit of strong and certain cues from the physical body, the statistical records, or the mercilessly honest spectator, the majority of people have to rely much more on intuition. Working in a garage, an office, a courtroom or even in the cockpit of a jetliner, it is far easier to fool ourselves and others, especially if one is still so very good at the job. For me, it has taken quite some time to admit a disturbing fact to myself: no one else has noticed that the enthusiasm and the excellence are ever so slightly slipping away.

I haven't made any firm decisions yet, on this cold and inhospitable Friday afternoon, but as I clean my tools and stare once again at that picture, I can imagine with some pleasure packing up all these gleaming instruments and hauling them off to some respected institution that might appreciate such a donation — the Smithsonian perhaps, or the Oakland Museum — and as I backed by truck up to the loading dock, I would declare quietly but firmly to the members of the staff: "Hold on to these for awhile. They are of very good quality. In fifty years, put them in a glass case, next to the *Cars of the Late Twentieth Century* exhibit." I would like that, my tools in *assemblage*.

Where do such thoughts come from? From the cars I work on, mostly. Cars with no carburetors, no ignition points, no spare tire; cars of plastic, built by robots that feel neither fatigue nor pride; cars with little computers under the front seat, unfixable and unopenable black boxes that do not even grant us a puff of smoke when they perish; cars that will no longer permit me to use many of my fine, polished, well-worn implements. "Buy new tools," these automobiles command, "and new books. And while you're at it, go back to school for a year so you can fix us properly."

Well, maybe I will. After all, the record still stands: every car that has ever come into this garage has gone out fixed. Even though I was born before television and jet aircraft, the future has not yet managed to run so very far away from me. I am smart. I am adaptable. If cars are changing, why can't I?

Perhaps, though, I will choose to start another career; rather than question the wisdom of mankind's relentless technology, I will willingly and without resentment become a casualty of it. I may become an artist. I have, in fact, a picture in mind that I would like to draw. Imagine, if you will, an automotive mechanic at work in his quaint steel and block garage. Although his digital multimeter is in one hand and an electronic module is in the other, his face, animated with a look of great surprise, is pointed in the direction of the open overhead door of his workshop. There, in the street, one sees an awkward and bulbous anti-gravity capsule hurtling down the street but a few inches off the ground, with terrified onlookers running for safety. No chickens or horses, mind you, but maybe a dog or a cat.

I wonder if some child of the future would find it funny?

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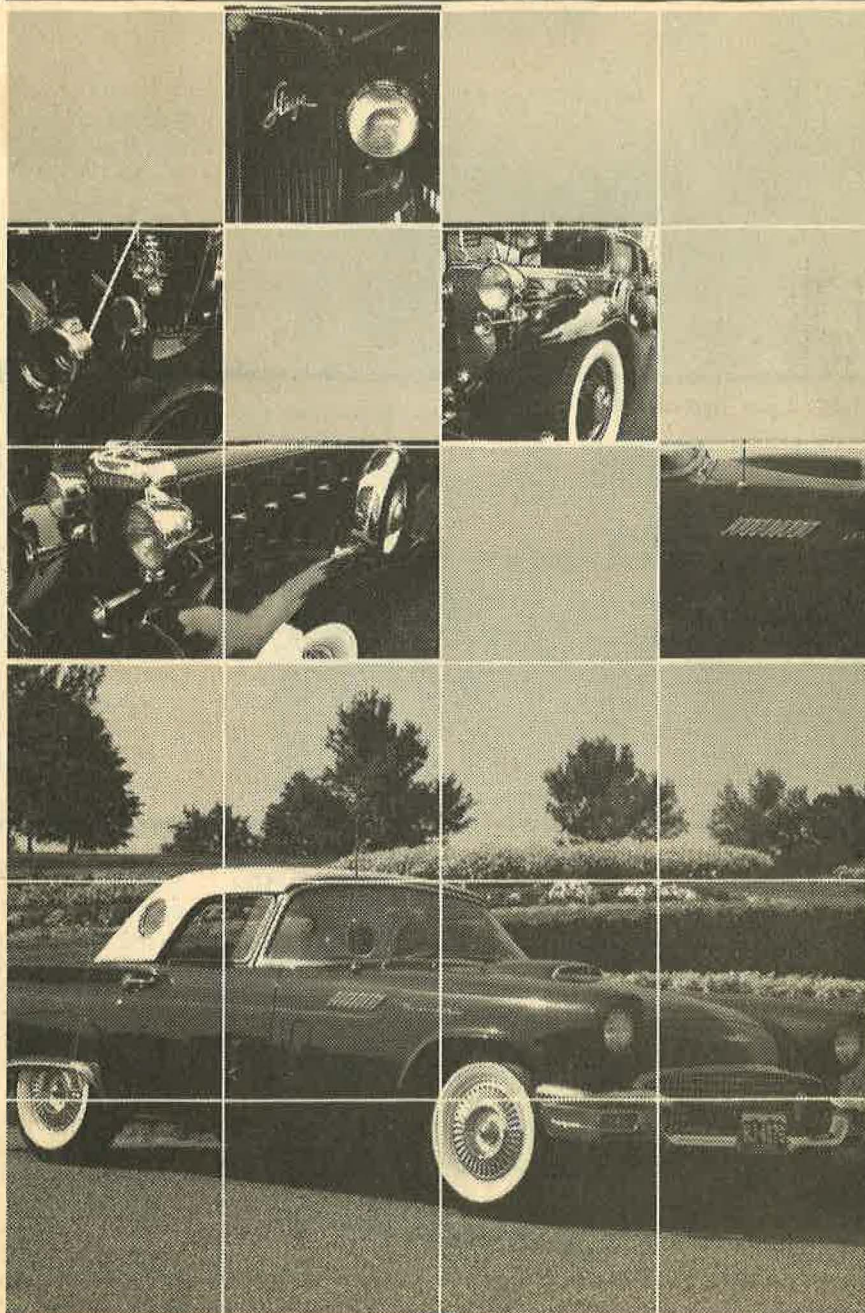
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